

CHORGESANGSCHULE

DES HERFORDER KLOSTERS

Schul- und Obleiterchor

ANSEHENDE SIMPLYBASSE

MÉTODE

à Chanter en Chœur

à Paris

Des écoles, des théâtres, et des académies de chant

A. F. HÄRKE

de Detmold

MAISON FONDÉE EN 1750

Rara

Minde

MB 4^o

60

Landesbibliothek

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CHORGESANGSCHULE

AUGUST FERD. HÄUSER

Schul- und Theaterchöre

ANGEHEND E SINGVEREINE

M É T H O D E

pour apprendre

à Chanter en Chœur

à l'usage

des écoles, des théâtres, et des académies de chant

A. F. HÄUSER

traduit par

J. Jelenšperger

N^o 3132.

Propriété des Éditeurs.

B. 411.

MAYENCE, PARIS ET ANVERS,

chez les fils de B. Schott.

Enregistré aux Archives de l'Éclésiast.

[ca. 1811]



HE 4260 Rara.

[Faint, illegible handwriting on aged paper]

H. C. D dur.
-- Ré maj.



H. D. A dur. Auch in H, A \sharp , B dur zu transponieren.
-- La maj. à transp. en Si, La \sharp , Si \flat mineurs.



H. E. A moll. Auch in C \sharp , B, G moll zu transponieren.
-- La min. à transp. en Sol \sharp , Si \flat , Sol mineurs.



H. F. E moll. Auch in D \sharp oder Es, D moll zu transponieren.
-- Mi mineur, à transp. en Ré \sharp , Mi \flat , Ré mineurs.



H. G. H moll.
-- Si mineur.



H. H. F \sharp moll. Auch in C \sharp , F, C moll zu transponieren.
-- Ré \sharp min., à transp. en U \sharp , Ré, U \flat mineurs.



III. Wesentliche Akkorde der Dur und Molltonart. | Accords essentiels ou caractéristiques des tons majeurs et mineurs.

III. A dur. Wesentliche Akkorde. Enge Harmonie. Weite Harmonie.
Accords essentiels en maj. harmonie serrée. harmonie large.



In H, B, A dur zu transponieren.
à transpos. en F, F \sharp , A \sharp majeurs.

In D, D, E \sharp dur zu transponieren.
à transp. en R \sharp , R \sharp , M \sharp majeurs.

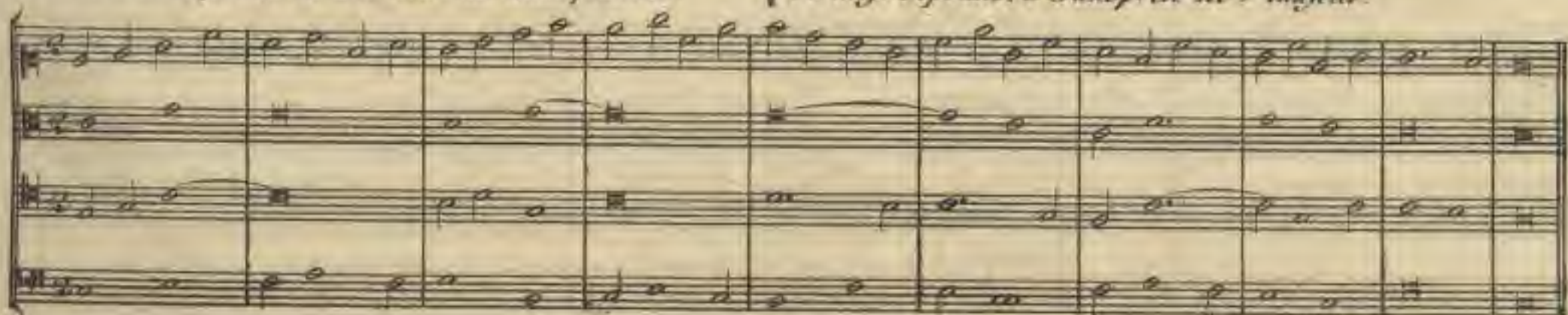
III. B. moll. Wesentliche Akkorde. Enge Harmonie. Weite Harmonie.
Accords essentiels en mineur. harm. serrée. harm. large.



In G \sharp , G, B \sharp -B, H, C moll zu transponieren.
à transp. en Sol \sharp , Sol, R \sharp -R \sharp , Si \sharp , Si, Ut mineurs.

In B, H, C.-C \sharp D, E \sharp moll zu transponieren.
à transp. en Si \sharp , Si, Ut, -Ut \sharp , R \sharp , M \sharp mineurs.

IV. Akkorde des Grundtons, der Quarte und der Quinte. | Accords de la tonique de la tierce, et de la quinte.
IV. A. C dur. Sopran. In D, C dur zu transponieren. Ut maj Sopran. à transp. en R \sharp majeure.



IV. B. A moll, Bass. In G moll zu transponiren.
 — — La min: Basse à transp: en Sol mineur.

IV. C. Gdur, Alt. In As dur zu transponiren.
 — — Sol maj: Alto à transp: en La \sharp majeur.

IV. D. E moll, Sopran. In D moll zu transponiren.
 — — Mi mineur, Soprano à transp: en Ré mineur.

IV. E. F. dur. Bass. In F. dur zu transponiren.
 — — F. maj. Basso. à transp. en F. maj.

IV. F. D. moll. Tenor. In C. moll zu transponiren.
 — — R. mineur. Tenor. à transp. en E. mineur.

IV. G. C. dur. Tenor. In D. dur zu transponiren.
 — — E. maj. Tenor. à transp. en R. maj.

6.

IV. H. A moll. Alt. In G moll zu transponiren.

-- La min. Alto, à transp. en Sol mineur.

IV. H. A moll. Alt. In G moll zu transponiren.
-- La min. Alto, à transp. en Sol mineur.

V. Ausweichungen. | V. Modulations.

V. A. Ausweichungen aus C dur ohne vermittelnden Akkord in andere Dur und Molltonarten.

-- Modulations de Ut maj en d'autres tons majeurs et mineurs, sans accords intermédiaires.

V. A. Ausweichungen aus C dur ohne vermittelnden Akkord in andere Dur und Molltonarten.
-- Modulations de Ut maj en d'autres tons majeurs et mineurs, sans accords intermédiaires.

V. B. Ausweichungen aus A moll ohne vermittelnden Akkord in andere Moll und Durtonarten.

-- Modulations de la mineur en d'autres tons majeurs et mineurs, sans accords intermédiaires.

V. B. Ausweichungen aus A moll ohne vermittelnden Akkord in andere Moll und Durtonarten.
-- Modulations de la mineur en d'autres tons majeurs et mineurs, sans accords intermédiaires.

VI. Modulationen. | VI. Modulations.

VI. A. Modulationen mit liegendem Sopran. Die Durtonarten.

-- Modulations, le Sopran restant en place. Tons majeurs.

VI. A. Modulationen mit liegendem Sopran. Die Durtonarten.
-- Modulations, le Sopran restant en place. Tons majeurs.

VI. B. Die Molltonarten.

Tons mineurs.

VI. C. Modulationen mit liegendem Alt. Die Durtonarten.

Modulations, le Contrealtte restant en place. Tons majeurs.

VI. D. Die Molltonarten. Tons mineurs.

VI. E. Modulationen mit liegendem Tenor. Die Durtonarten.

Modulations, le Tenor restant en place. Tons majeurs.

VI. F. Die Molltonarten. Tons mineurs.

17.G. Modulationen mit liegendem Bass. Die Durtonarten.
 - - Modulations, le Basse restant en place. Tons majeurs.

17.H. Die Molltonarten. Tons mineurs.

17.I. Modulationen mit liegendem Sopran. Die Molltonarten. Modulations, le Soprano restant en place. Tons mineurs.

17.K. Die Durtonarten. Tons majeurs.

17.L. Modulationen mit liegendem Alt. Die Molltonarten. Modulations, le Contralto restant en place. Tons mineurs.

VI. M. Die Durtonarten. Tons majeurs.

C. H. G. Sol. D. Ré. A. La. E. Mi. H. Si. F#. Fa#. F. Fa. B. Si b. Es. Mi b. As. La b. Des. Ré b. Ges. Sol b.

VI. N. Modulationen mit liegendem Tenor. Die Molltonarten. - Modulations, le Tenor restant en place. Tons mineurs.

E. Mi. H. Si. F#. Fa#. C#. Ré#. G#. Sol#. D#. Ré. B. Si b. D. Fa. G. Sol. C. Ut. F. Fa. B. Si b. Es. Mi b.

VI. O. Die Durtonarten. Tons majeurs.

C. H. G. Sol. D. Ré. A. La. E. Mi. H. Si. F#. Fa#. F. Fa. B. Si b. Es. Mi b. As. La b. Des. Ré b. Ges. Sol b.

VI. P. Modulationen mit liegendem Bass. Die Molltonarten. - Modulations, le basse restant en place. Tons mineurs.

E. Mi. H. Si. F#. Fa#. C#. Ré#. G#. Sol#. D#. Ré. B. Si b. D. Fa. G. Sol. C. Ut. F. Fa. B. Si b. Es. Mi b.

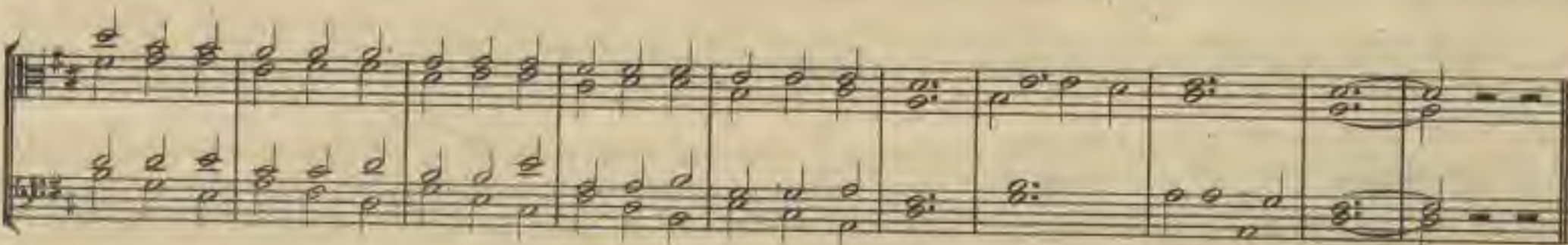
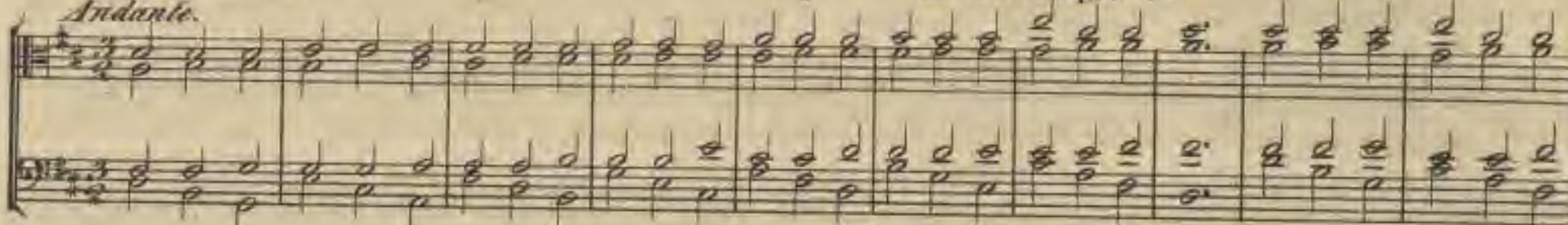
VI. Q. Die Durtonarten. Tons majeurs.

C. H. G. Sol. D. Ré. A. La. E. Mi. H. Si. F#. Fa#. F. Fa. B. Si b. Es. Mi b. As. La b. Des. Ré b. Ges. Sol b.

VII. Die leitereignen Dreiklänge und Septimen-
akkorde der Dur und Mollscala.

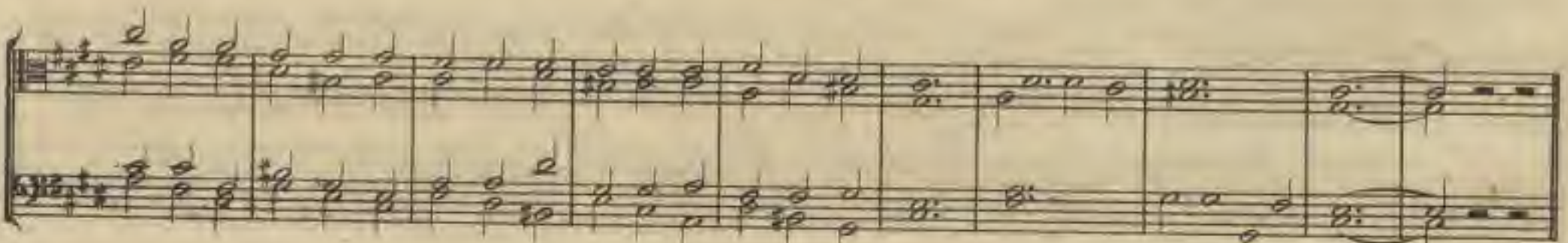
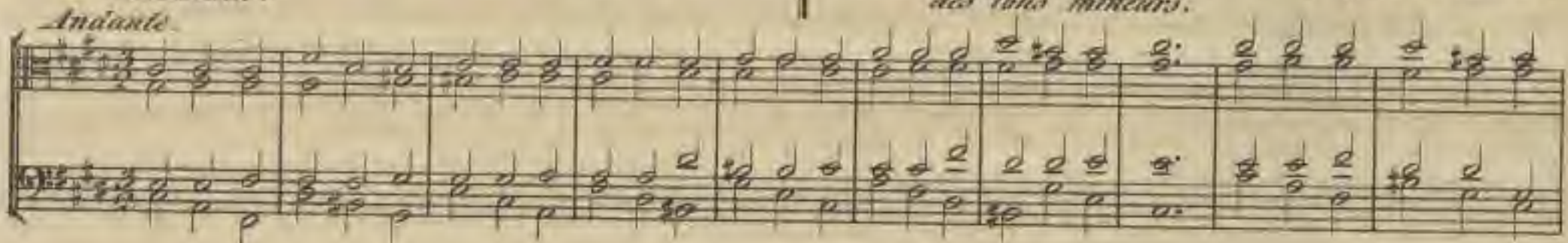
VII. A. Die 3 leitereignen Dreiklänge jedes Tons
der Durscala.

Andante.



VII. B. Die 3 leitereignen Dreiklänge jedes Tons der
Mollscala.

Andante.



VII. Accords de 3 et de 4 sons propres à chaque mode.

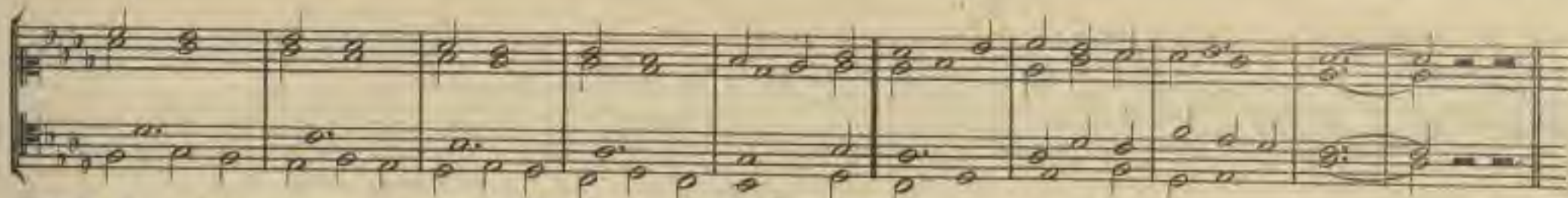
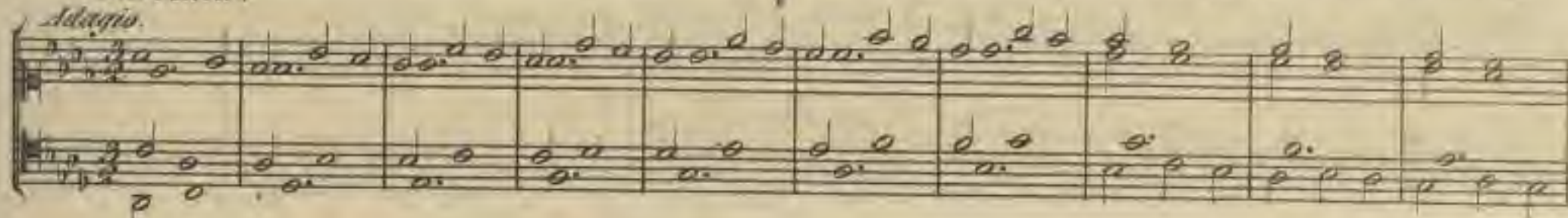
VII. A. Les 3 accords de 3 sons propres à chaque ton
du mode majeur.

VII. B. Les 3 accords de 3 sons propres à chacun
des tons mineurs.

VII. C. Die Leitereignen Septimen Akkorde der
Durscala.

VII. C. Accords de 4 sons propres aux tons maj.

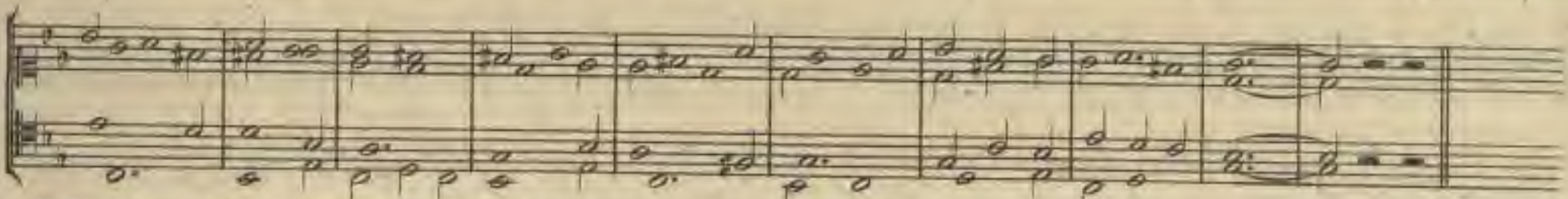
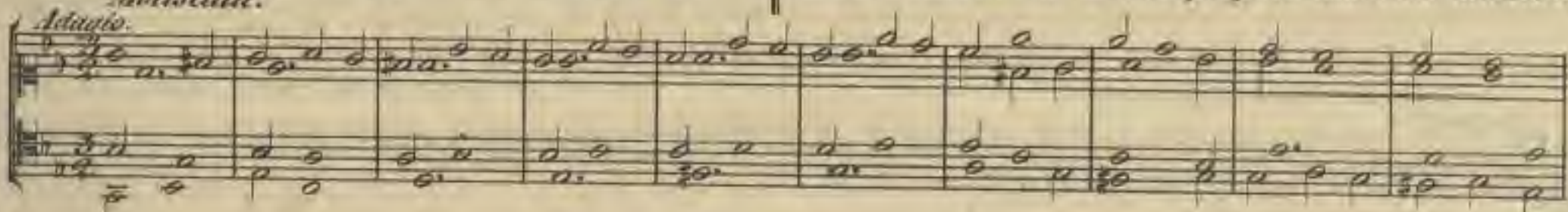
Adagio.



VII. D. Die Leitereignen Septimen Akkorde der
Mollscala.

VII. D. Accords de 4 sons propres aux tons mineurs.

Adagio.



VII. E. Durscala. Leitereigne Dreiklänge erster Lage
in enger Harmonie.

VII. E. Mode Majeurs. Accords de 3 sons propres au
ton 1^{re} position en harmonie serrée.

Andantino.



VII. F. Zweite Lage. - 2^e position.

Andantino.

VII. G. Dritte Lage. - 3^e position.

Andantino.

VII. H. Durscala. Leitereigne Dreiklänge erster Lage in weicher Harmonie.

Andantino.

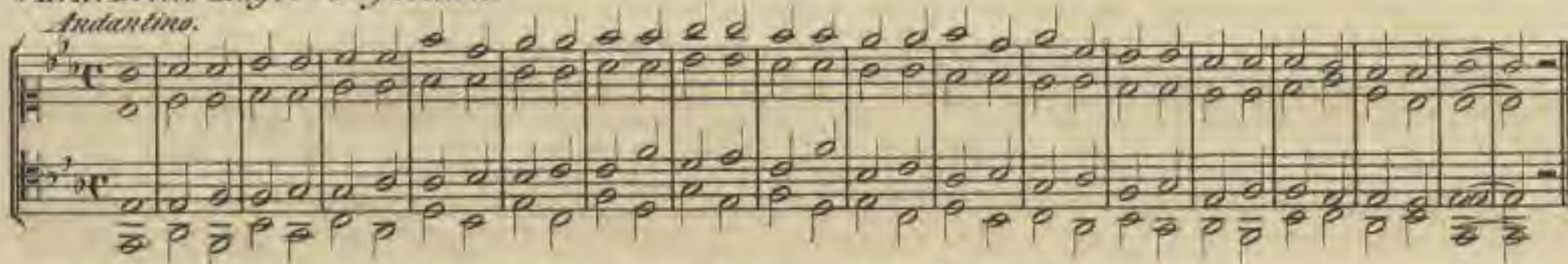
VII. H. Ton majeur accords de 3 sons propres au ton. 1^{re} positions en harmonie large.

VII. J. Zweite Lage. - 2^e position.

Andantino.

VII. K. Dritte Lage. - 3^e position.

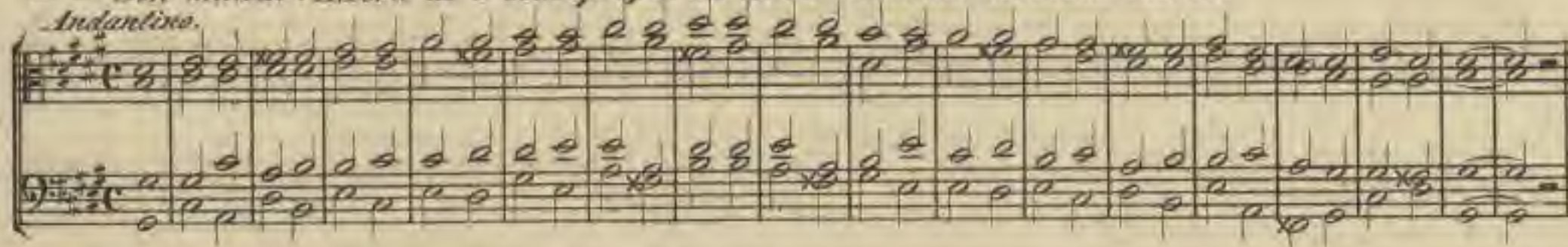
Andantino.



VII. L. Mollscala. Leitereigne Durklänge erster Lage in enger Harmonie.

- - Ton mineur. Accord de 3 sons propre au ton. 1^{re} Position harmonie serrée.

Andantino.



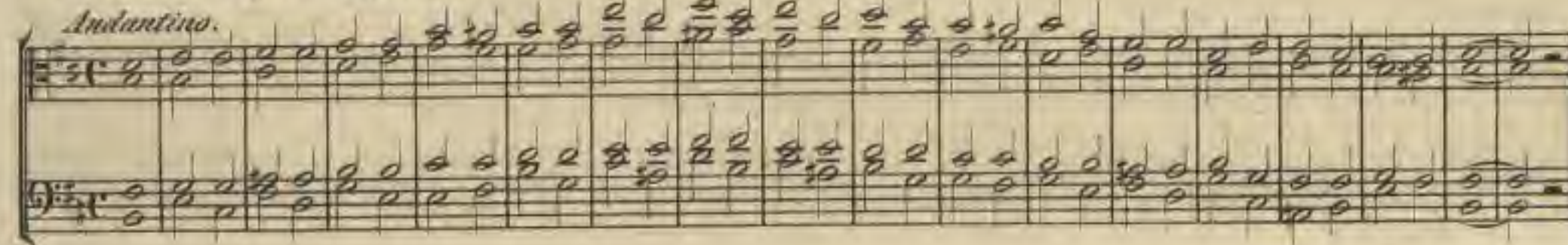
VII. M. Zweite Lage. - 2^e position.

Andantino.



VII. N. Dritte Lage. - 3^e position.

Andantino.

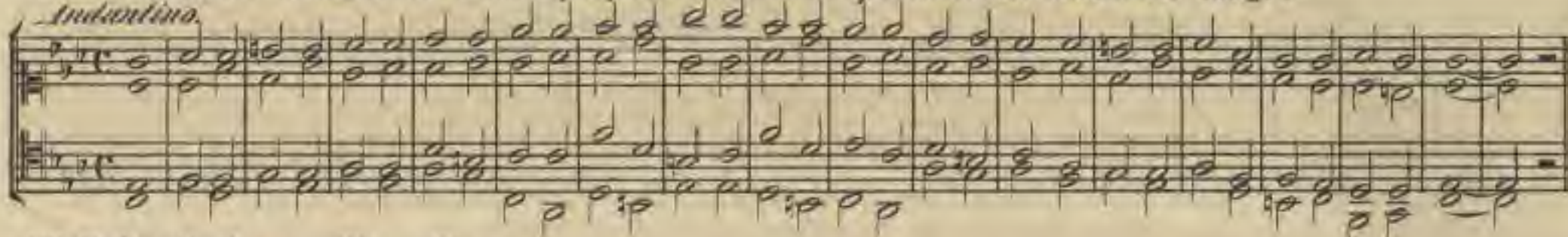


A.

VII. O. Mollscale. Leiterzigue Dreiklänge erster Lage in weicher Harmonie.

- - Ton min.: - - - - - Ton 1^{re} position en harmonie large.

Andantino.



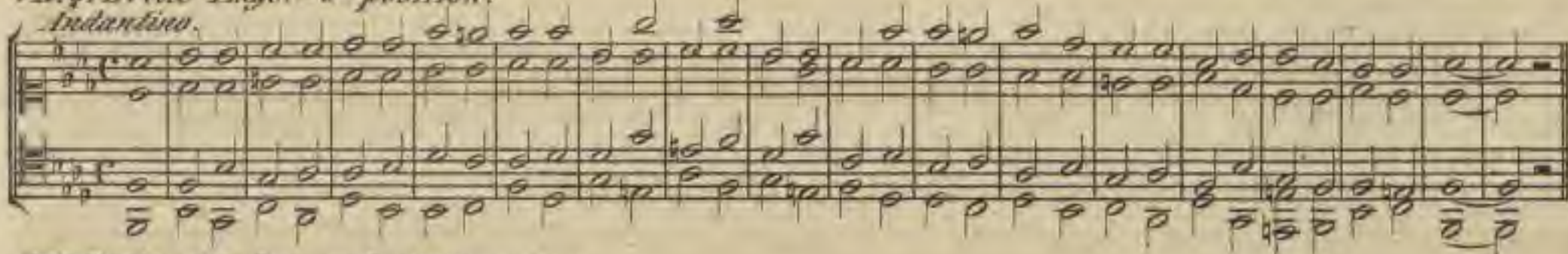
VII. P. Zweite Lage. - 2^{te} position.

Andantino.



VII. Q. Dritte Lage. - 3^{te} position.

Andantino.

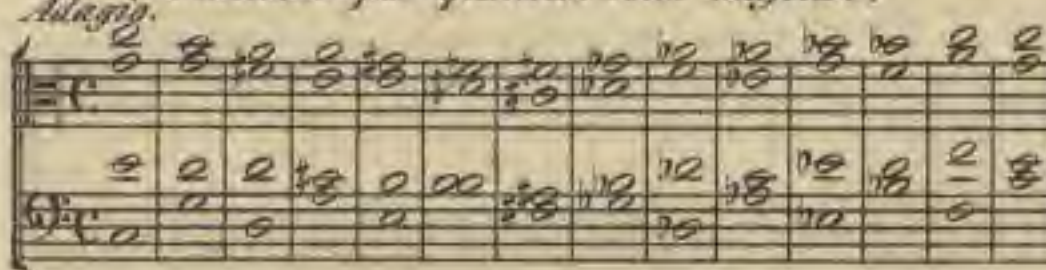


VIII. Kreise der Dur und Molltonarten.

- - - - - Cercle des tons majeurs et mineurs.

VIII. A. Quinten-zirkel steigend, die Durtonarten.

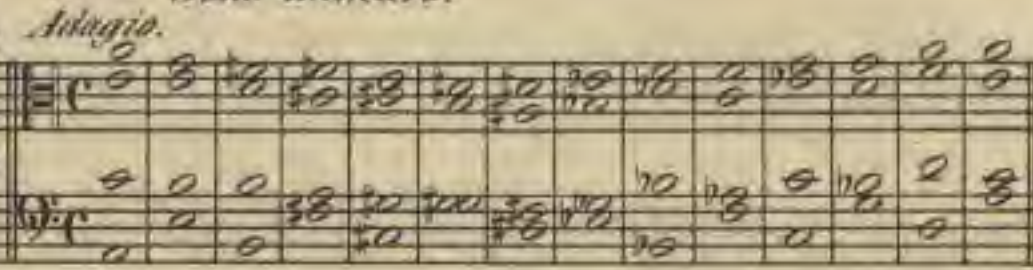
Adagio. Montans par quintes. Tons majeurs.



VIII. B. Die Molltonarten.

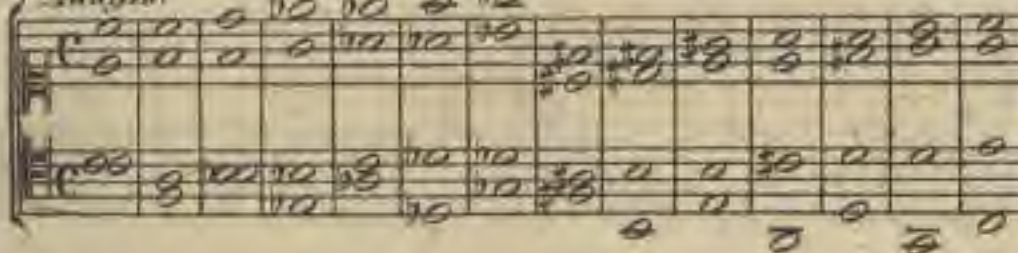
- - - - - Tons mineurs.

Adagio.



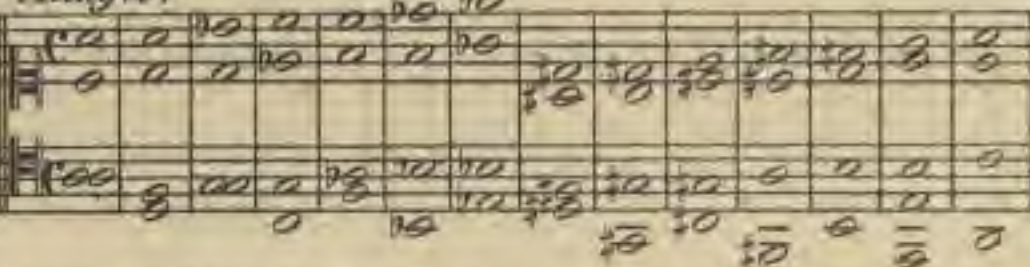
VIII. C. Quinten-zirkel absteigend, die Dur-tonarten.
- - Descendant par quintes. Tons majeurs.

Adagio.

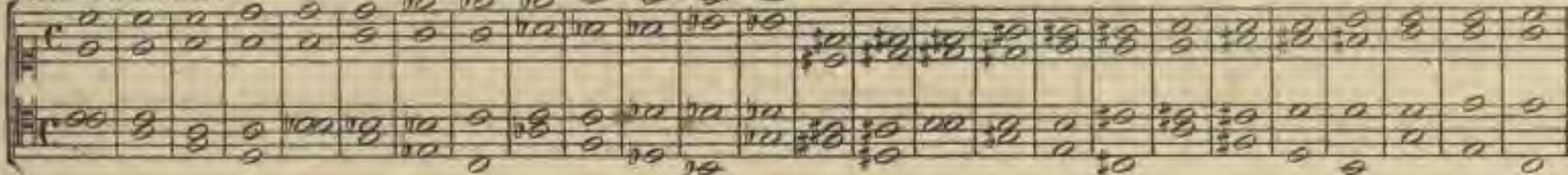


VIII. D. Die Moll-tonarten: - Tons mineurs.

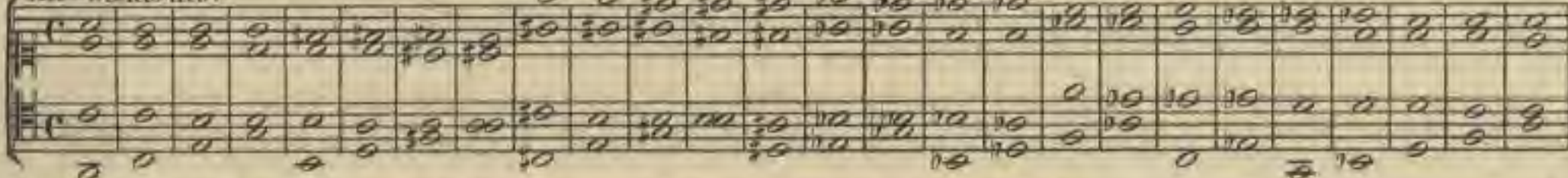
Adagio.



VIII. E. Kreis aller Dur und Moll-tonarten. - Cercle de tous les tons majeurs et mineurs.

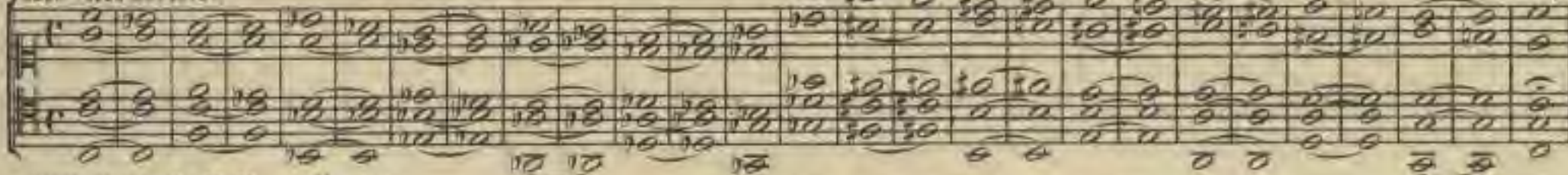
All^o moderato.

VIII. F. Kreis aller Dur und Moll-tonarten. - Cercle de tous les tons majeurs et mineurs.

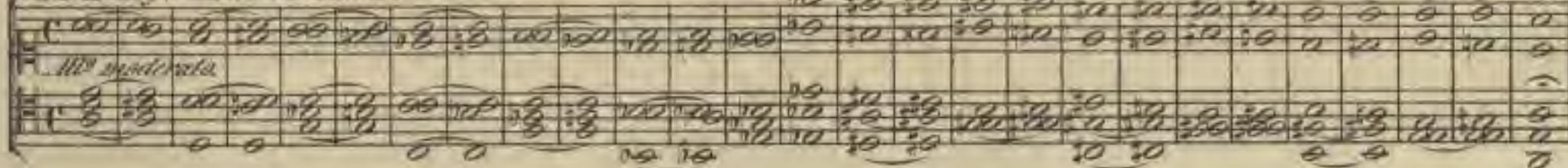
All^o moderato.

VIII. G. Kreis der Tonarten mit ihren wesentlichen Septimen Akkorden. Dur.

- - Cercle des tons avec les accords caractéristiques de Septime, majeurs.

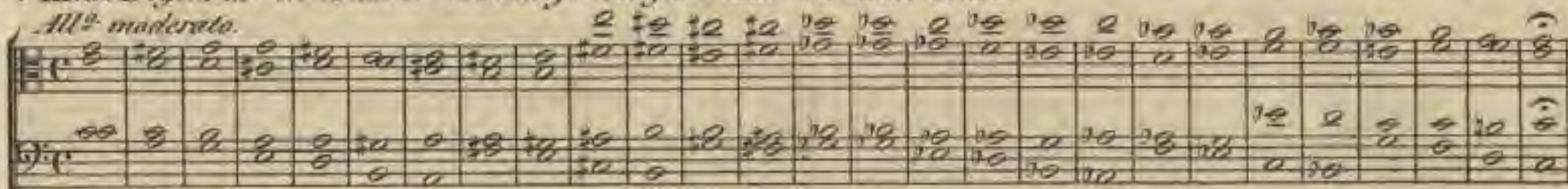
All^o moderato.

VIII. H. Dageg. Moll. - Mineur.



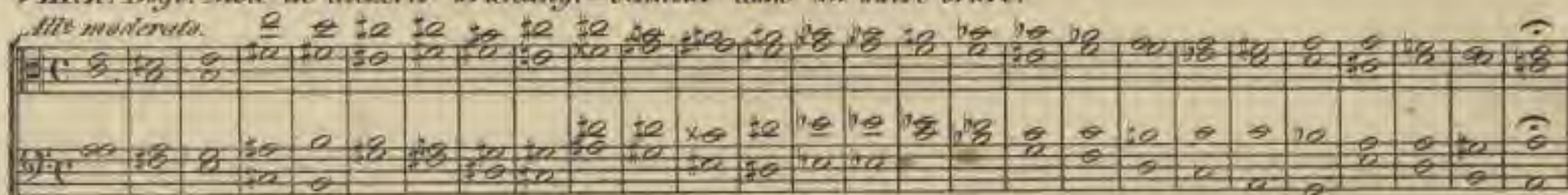
VIII. J. Digt. Dur in anderer Ordnung. - Majeur dans un autre ordre.

Alte moderato.



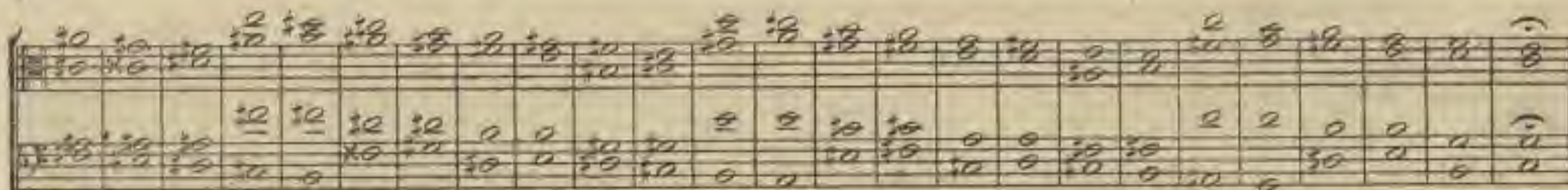
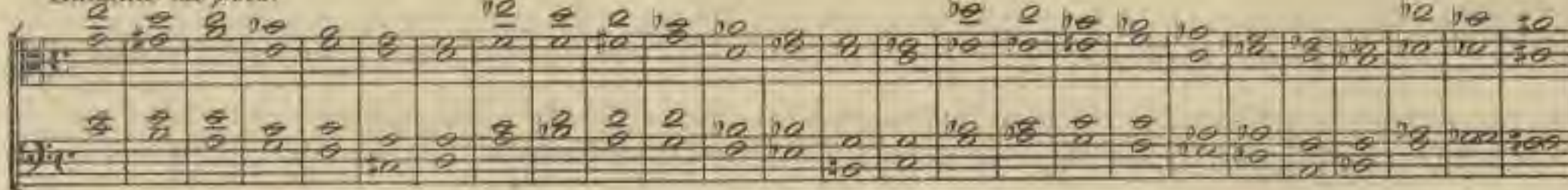
VIII. K. Digt. Moll in anderer Ordnung. - Mineur dans un autre ordre.

Alte moderato.



VIII. L. Kreis aller Dur und Molltonarten. - Cercle de tous les tons majeurs et mineurs.

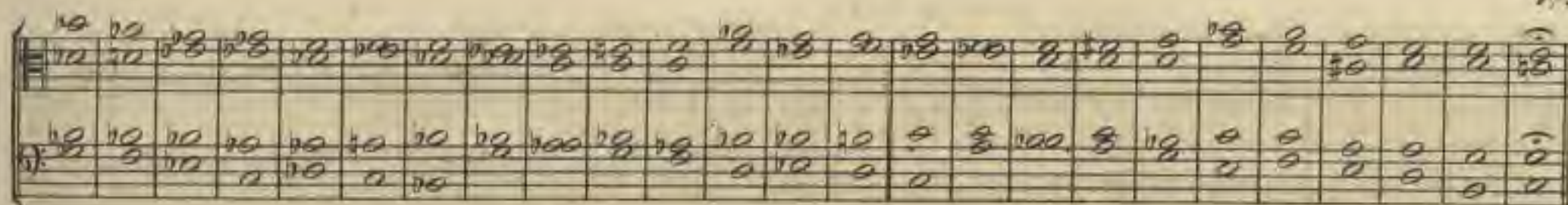
Andante un poco.



VIII. M. Kreis aller Dur und Molltonarten. - Cercle de tous les tons majeurs et mineurs.

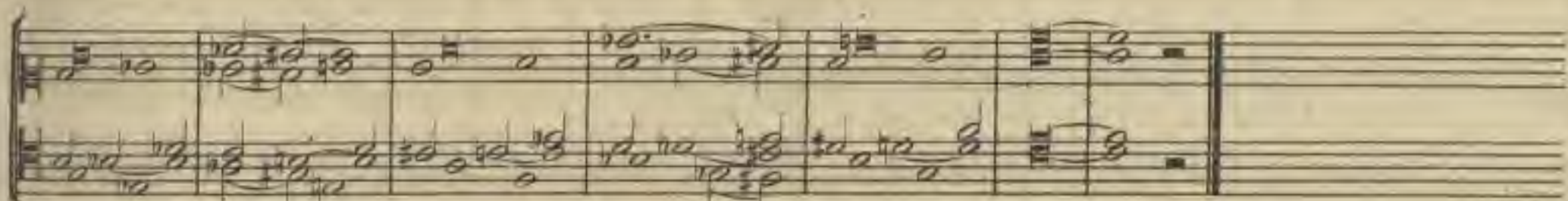
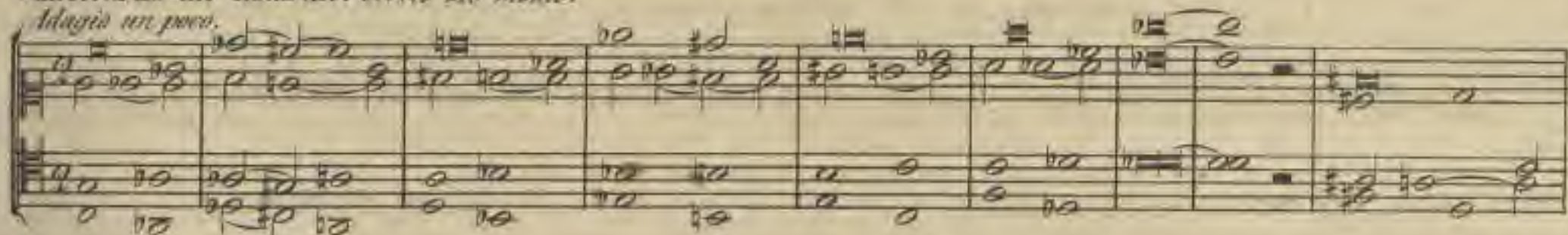
Andante un poco.





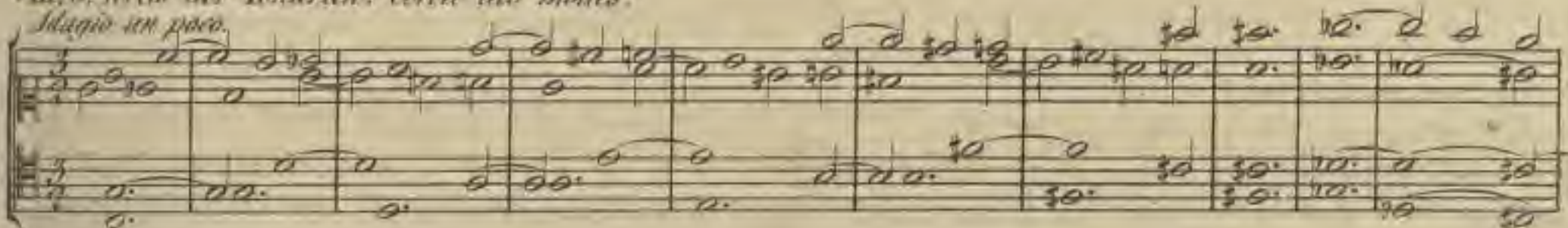
VIII. N. Kreis der Tonarten. Cercle des modes.

Adagio un poco.



VIII. O. Kreis der Tonarten. Cercle des modes.

Adagio un poco.



18.

IX. Durscalen. - Gammas majeures.
- A. C-dur. Ut majeure.

Scala, Gamme.

IX. B. G-dur. - Sol maj.

Scala, Gamme.

IX. C. G-dur. - Sol maj.

Scala, Gamme.

IX. D. D-dur. - Re maj.

Scala, Gamme.

IX. E. A-dur. - Fa maj.

Scala, Gamme.

IX. F. E-dur. - Mi maj.

Scala, Gamme.

IX. G. H-dur. - Si maj.

Scale, Gamme.

IX. H. Fis-dur. - Fa # maj.

Scale, Gamme.

IX. J. C-dur. - A maj.

Scale, Gamme.

IX. K. F-dur. - Fa maj.

Scale, Gamme.

IX. L. F-dur. - Fa maj.

Scale, Gamme.

IX. M. B-dur. - Si b maj.

Scale, Gamme.

II. N. Es-dur. Mi à maj.

Scale. Gamme.

IX. O. As-dur. Sa à maj.

Scale. Gamme.

IX. P. Des-dur. Ré à maj.

Scale. Gamme.

IX. Q. Ges-dur. Sol à maj.

Scale. Gamme.

X. Mollweiden. - Gammas mineures.

X. A. A-moll. Es mineur.

Scale. Gamme.

X. B. E. moll. Mi min.

Scale. Gamme.

X. C. H-moll. Si min.

X. D. H-moll. Fa 2 min.

*X. E. A-moll. Grosse 6 und 7 auf, kleine 7 und 6 ab.
- - So min. Sixte maj et 7 en montant, 7 min. et 6 en descendant.*

X. F. D-moll. Wie X. E. So min. Comme X. E.

X. G. G-moll. wie X. E. Sol min. comme X. E.

X. H. C-moll. wie X. E. Alt min. comme X. E.

Kleine 6 und grosse 7 auf, kleine 7 und 6 ab.

6^e mineure et 7^e maj: en montant, 7^e min et 6^e en descendant.

X.J. A-moll, 2^a min.

X.H. Cis-moll, wie X.J. 11^e 2^a min: comme X.J.

X.L. Cis-moll, wie X.J. Sol 2^a min: comme X.J.

X.M. Dis-moll, wie X.J. Re 2^a min: comme X.J.

Grosse 6 und 7 auf, grosse 7 und kleine 6 ab.

Grande sixte et grande 7^e en montant, grande 7^e et petite 6^e en descendant.

X.N. A-moll, 2^a min.

X.O. F-moll, wie X.N. Fa min: comme X.N.

I. P. B-moll, wie I. V. si 7 min. comme I. V. *I. Q. F-s-moll, wie I. V. si 7 min. comme I. V.*

II. Chromatische Tonreihen. – Gammes chromatiques.

II. A. Bass, steigend, C-dur. Bass, en montant, Ut maj.
Larghetto.

II. B. Bass, absteigend, C-dur. Bass, en descendant, Ut maj.
Larghetto.

II. C. Tenor, steigend, G-dur. Tenor, en montant, Sol maj.
Larghetto.

II. D. Tenor, absteigend, G-dur. Tenor, en descendant, Sol maj.
Larghetto.

Al. E. Alt, steigend, C-dur.
Contralto, en montant. Ut maj.

Al. F. Alt, absteigend, C-dur. Contralto, en descendant. Ut maj.
Larghetto.

Al. G. Sopran, steigend, F-dur. Soprano, en montant. Fa maj.

Al. H. Sopran, absteigend, F-dur. Soprano, en descendant. Fa maj.

Al. J. Bass, steigend, A-moll. Basse, en montant. La min.

Al. K. Bass, absteigend, A-moll. Basse, en descendant. La min.

VI. I. Tenor, steigend, E-moll. - Tenor, en montant, Mi min. VI. II. Tenor, absteigend, E-moll. - Tenor, en descendant, Mi min.
Largo.

VI. N. Alt, steigend, A-moll. - Contralto, en montant, La min. VI. O. Alt, absteigend, A-moll. - Contralto, en descendant, La min.
Largo.

VI. P. Sopran, steigend, D-moll. - Soprano, en mont, Ré min. VI. Q. Sopran, absteigend, D-moll. - Soprano, en descendant, Ré min.
Largo.

XII. Übungen für halbe Töne. - Exercices sur les demi tons.

XII. A. Andante.

First system of music for XII. A. Andante. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time and features half-note exercises with various dynamics and articulations.

Second system of music for XII. A. Andante. It continues the four-staff format from the first system, with half-note exercises for both hands.

XII. B. Andante.

Third system of music for XII. B. Andante. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time and features half-note exercises with various dynamics and articulations.

All. C. Andante

Handwritten musical score for the first system, labeled *All. C. Andante*. It consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat and includes dynamic markings: *mf*, *cres.*, *f*, *p*, *cres.*, and *f*. The fourth staff is in bass clef with a key signature of one flat. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

All. D. Andante

Handwritten musical score for the second system, labeled *All. D. Andante*. It consists of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat and includes dynamic markings: *p cres.*, *f*, *dim.*, *p*, and *cres.*. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music continues with various note values and rests.

Handwritten musical score for the third system, continuing the *All. D. Andante* section. It consists of four staves. The first staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat and includes a dynamic marking of *f*. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The system concludes with a double bar line.

VII. E. Adagio.

First system of musical notation for VII. E. Adagio. It consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is written in E major and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with an alto clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is written in a slow, adagio tempo.

Second system of musical notation for VII. E. Adagio. It consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is written in E major and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with an alto clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is written in a slow, adagio tempo.

VII. F. Adagio.

Third system of musical notation for VII. F. Adagio. It consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is written in F major and 3/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff begins with an alto clef and a key signature of two sharps. The third staff begins with a bass clef and a key signature of two sharps. The fourth staff begins with a bass clef and a key signature of two sharps. The music is written in a slow, adagio tempo.

VII. 6. Adagio.

Handwritten musical score for VII. 6. Adagio, measures 1-16. The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. Dynamic markings include *p* (piano), *f* (forte), *dim.* (diminuendo), and *res.* (respirando).

VII. II. Adagio.

Handwritten musical score for VII. II. Adagio, measures 1-8. The score is written on four staves. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. Dynamic markings include *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), and *res.* (respirando).

Handwritten musical score for VII. II. Adagio, measures 9-16. The score is written on four staves. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. Dynamic markings include *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), and *res.* (respirando).

XIII. Uebungen in den gebräuchlichen Intervallen. - Exercices sur les intervalles usités.

XIII. A. Sopran. Terzen und Sexten. - Soprano. Tierces et Sixtes.

M^o moderato.

Two systems of musical notation for Soprano. Each system contains four staves. The first system shows a vocal line with various intervals and three accompaniment staves. The second system continues the exercise, featuring similar interval patterns and dynamics like *p*, *pp*, and *cresc.*

XIII. B. Alt. Terzen und Sexten. - Contralto. Tierces et Sixtes.

Allegro.

Two systems of musical notation for Alto. Each system contains three staves. The first system shows a vocal line with various intervals and two accompaniment staves. The second system continues the exercise, featuring similar interval patterns and dynamics like *p* and *cresc.*



M. C. Tenor, Terzen und Sexten. - Tenor, Triers et Sixtes.

Allegretto.



XIII. D. Bass. Terzen und Sexten. - Basse. Tierces et Sixtes.
All^o vivace.

XIII. F. Sopran. Quarten und Quinten. - Soprano. Quartes et Quintes.
Andante.



VIII. P. Alt. Quarten und Quinten. - Contralto, Quartes et Quintes.



MIII. G. Tenor. Quarten und Quinten. - Tenor, Quartes et Quintes.

All^o capitol.



MIII. H. Bass. Quarten und Quinten. - Bass, Quartes et Quintes.

All^o assai.





III. J. Sopran. Septimen. - Soprano. Septièmes.
Andantino.



First system of musical notation, featuring four staves. The notation includes various rhythmic values and dynamic markings such as *pp*, *cres.*, and *f*.

VIII. K. All. Septimen. - Contralto. Septiemes.

Andante

Second system of musical notation, featuring four staves. The notation includes various rhythmic values and dynamic markings such as *pp*, *cres.*, and *f*.

Third system of musical notation, featuring four staves. The notation includes various rhythmic values and dynamic markings such as *pp*, *cres.*, and *f*.

XIII. L. Tenor, Septimen, - Tenor, Septièmes.
All^o molto.

37.

First system of musical notation for L. Tenor, Septimen, - Tenor, Septièmes, All^o molto. It consists of four staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a treble clef and a 3/8 time signature. The third staff has a treble clef and a 3/8 time signature. The fourth staff has a bass clef and a 3/8 time signature. The music is written in G major and 3/8 time. The first staff contains a melodic line with many eighth and sixteenth notes. The second staff contains a melodic line with many eighth and sixteenth notes. The third staff contains a melodic line with many eighth and sixteenth notes. The fourth staff contains a bass line with many eighth and sixteenth notes. There are dynamic markings 'mf' and 'f' and a crescendo hairpin.

Second system of musical notation for L. Tenor, Septimen, - Tenor, Septièmes, All^o molto. It consists of four staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a treble clef and a 3/8 time signature. The third staff has a treble clef and a 3/8 time signature. The fourth staff has a bass clef and a 3/8 time signature. The music is written in G major and 3/8 time. The first staff contains a melodic line with many eighth and sixteenth notes. The second staff contains a melodic line with many eighth and sixteenth notes. The third staff contains a melodic line with many eighth and sixteenth notes. The fourth staff contains a bass line with many eighth and sixteenth notes. There are dynamic markings 'cres.' and 'f' and a crescendo hairpin.

XIII. II. Bass, Septimen, - Bass, Septièmes.
All^o agitato.

Third system of musical notation for II. Bass, Septimen, - Bass, Septièmes, All^o agitato. It consists of four staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a treble clef and a 3/8 time signature. The third staff has a treble clef and a 3/8 time signature. The fourth staff has a bass clef and a 3/8 time signature. The music is written in G major and 3/8 time. The first staff contains a melodic line with many eighth and sixteenth notes. The second staff contains a melodic line with many eighth and sixteenth notes. The third staff contains a melodic line with many eighth and sixteenth notes. The fourth staff contains a bass line with many eighth and sixteenth notes. There are dynamic markings 'mf' and 'f' and a crescendo hairpin.

First system of musical notation, featuring four staves. The third staff includes dynamic markings: *dim.*, *p*, *f*, and *dim.*

Second system of musical notation, featuring four staves. The third staff includes dynamic markings: *p*, *crs.*, *f*, *p crs.*, and *f*.

XIII. N. Sopran. Alle Intervalle. - Soprano. Tous les intervalles.

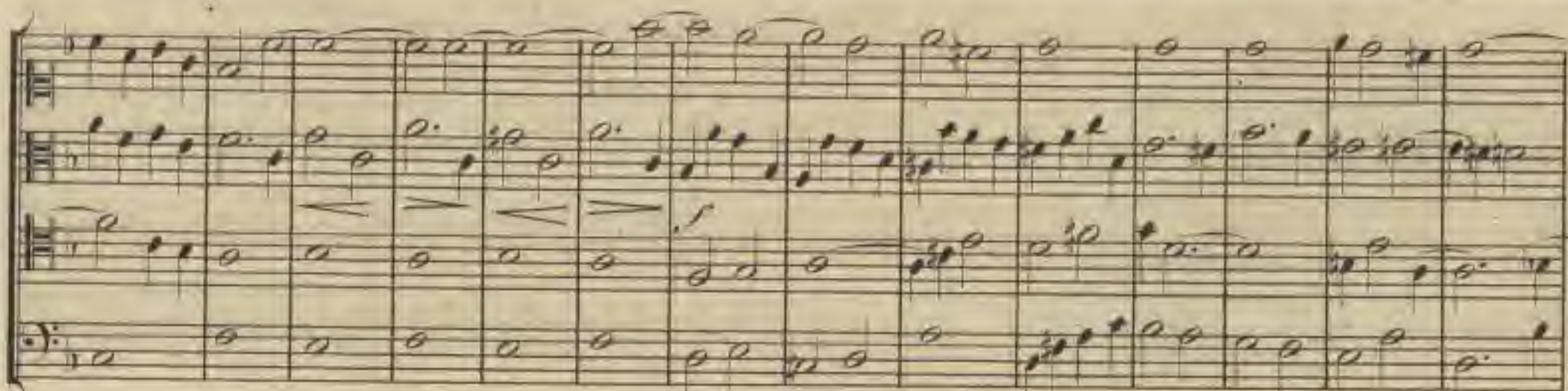
Third system of musical notation, featuring four staves. The third staff includes dynamic markings: *p*, *crs.*, *f*, *sp crs.*, *f*, and *mf*.

First system of musical notation, measures 1-10. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Dynamics include *p* (piano) and *crac.* (crescendo).

Second system of musical notation, measures 11-20. It consists of four staves. Dynamics include *p* (piano), *f* (forte), *ritentando*, and *morendo*.

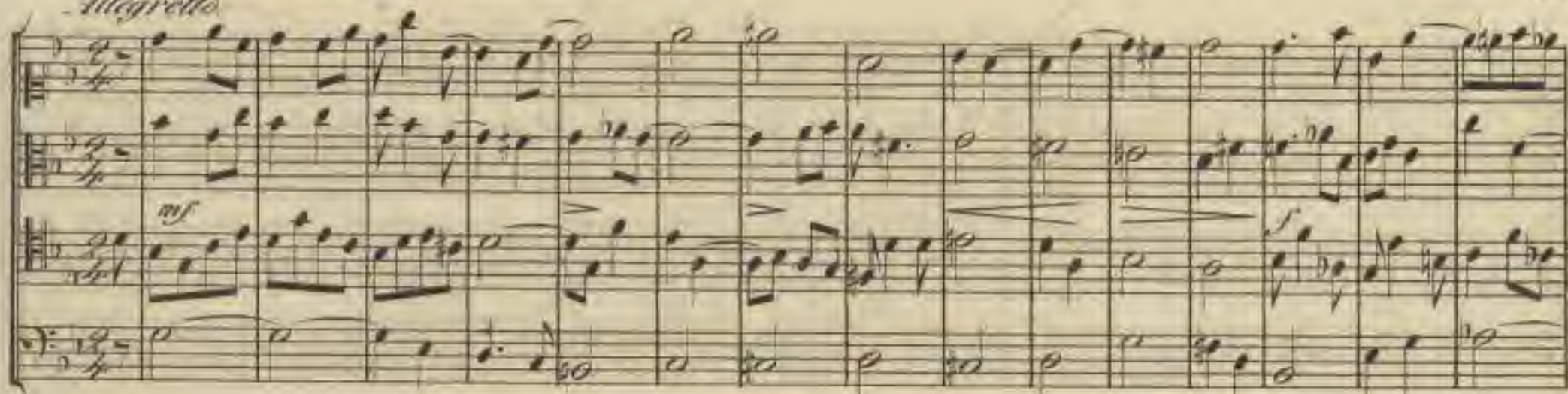
VIII. O. Alt. Alle Intervalle. - Contralto. Tous les intervalles.
Andante.

Third system of musical notation, measures 21-30. It consists of four staves. Dynamics include *mf* (mezzo-forte).



VIII. P. Ténor. *Alte Intervalle.* - Ténor, tous les intervalle
Allegretto

41.



42. XIII. G. Bass. Alle Intervalle. — Basse tous les intervalles.

Allegro.

The musical score is written for Bass and consists of three systems, each with four staves. The first system is marked *Allegro.* and the second system is marked *Rallentando.* The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *dim*, *pp*, and *ppp*. The notation is in 6/8 time and the key signature has one flat.

XIV. A. Kleine Solfeggien Dur. - Petits solfèges. Tons majeurs.

43.

Allegro moderato

Legato, senza moto.

mf.

XIV. B. All.^o moderato.

p

cres.

mf

dim.

p

pp

cres.

f

14. VII. C. Andante

Handwritten musical score for VII. C. Andante, measures 1-16. The score is written for four staves (treble and bass clefs). The first staff features a melodic line with many sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with some rests and a dynamic marking of *f* (forte). The fourth staff has a bass line with a dynamic marking of *p* (piano) and a crescendo marking *per cresc.* (per crescendo).

Handwritten musical score for VII. D. Allegretto, measures 1-16. The score is written for four staves. The first staff has a melodic line with many sixteenth notes. The second staff has a melodic line with a dynamic marking of *mf* (mezzo-forte). The third staff has a bass line with a dynamic marking of *f* (forte) and a decrescendo marking *dim* (diminuendo). The fourth staff has a bass line with a dynamic marking of *p* (piano) and a crescendo marking *cresc.* (crescendo).

Handwritten musical score for VII. D. Allegretto, measures 17-32. The score is written for four staves. The first staff has a melodic line with many sixteenth notes. The second staff has a melodic line with a dynamic marking of *f* (forte) and a decrescendo marking *dim* (diminuendo). The third staff has a bass line with a dynamic marking of *p* (piano) and a crescendo marking *per cresc.* (per crescendo). The fourth staff has a bass line with a dynamic marking of *f* (forte).

XII. E. Allegretto.

First system of music for XII. E. Allegretto. It consists of four staves. The first staff is marked *Leggiero*. The second staff has a *p* (piano) dynamic. The third staff has a *f* (forte) dynamic. The fourth staff is mostly rests. The key signature has one sharp (F#) and the time signature is 6/8.

XII. F. Allegro

Second system of music for XII. F. Allegro. It consists of four staves. The first staff is marked *Leggiero*. The second staff has a *mf* (mezzo-forte) dynamic. The third and fourth staves continue the melodic and harmonic development. The key signature has one sharp (F#) and the time signature is 6/8.

Third system of music for XII. F. Allegro. It consists of four staves. The first staff continues the melody. The second staff has a *f* (forte) dynamic. The third and fourth staves continue the accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

46.

XIV. G. Allegre

Handwritten musical score for XIV. G. Allegre. The score is written on four staves. The first staff is marked *leggiere*. The second staff is marked *mf*. The third and fourth staves are marked *p* and *f* respectively. The music is in 6/8 time and features a variety of note values and rests.

XV. H. III. moderato.

Handwritten musical score for XV. H. III. moderato. The score is written on four staves. The first staff is marked *leggiere*. The second staff is marked *mf*. The third and fourth staves are marked *p* and *f* respectively. The music is in 6/8 time and features a variety of note values and rests.

Continuation of the musical score, written on four staves. The first staff is marked *leggiere*. The second staff is marked *mf*. The third and fourth staves are marked *p* and *f* respectively. The music is in 6/8 time and features a variety of note values and rests.

3439.

XII. J. Allegretto.

47.

XII. K. Adagio.

XII. L. Andantino.

3732.



XIV. M. Andantino.



XV. V. Larghetto.



XII. O. Allegro vivace.

49.

Legato Sostenuto

p *cr.*

f

p *f*

XII. P. Largo.

Legato Sostenuto

p *f* *cr.* *f*

XII. G. - *Allegro un poco.*

Legato, Sestante

p *f* *p* *cres.* *f*

XI. A. Kleine, Seltsamen. Moll. - *peu à peu, Ton mineur*
Allegro moderato

Legato, Sestante

mf

XI. B. III^e *moderate.*

p *cres.* *f* *mf* *dim.* *p*

First system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

VI. C. Andante

Second system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *poco*.

VI. D. Allegretto.

Third system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, *dim.*, *p*, *cres.*, and *f*.

f *dim.* *p* *cr.*

XI. E. Allegretto.

leggiere *p* *f* *stringendo*

XI. F. Allegro.

leggiere *mf* *stringendo*

First system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *stringendo* is written above the third staff.

XI. G. Allegro.

Second system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Leggiero* is written above the first staff, and *mf* is written above the third staff.

XI. II. III. moderato.

Third system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Leggiero* is written above the first staff, and *mf* is written above the third staff.

First system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p*, *mf*, and *f* are indicated across the staves.

XV. J. Allegretto.

Second system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *mf* and *f* are indicated across the staves.

XV. K. Adagio.

Third system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p*, *cr*, and *f* are indicated across the staves.

XV. L. Andantino.

53.

Handwritten musical score for XV. L. Andantino. The score is written on four staves. The first staff begins with the tempo marking "Andantino" and the dynamic marking "p". The second staff begins with the tempo marking "Andantino" and the dynamic marking "p". The third staff begins with the tempo marking "Andantino" and the dynamic marking "p". The fourth staff begins with the tempo marking "Andantino" and the dynamic marking "p". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for XV. L. Andantino. The score is written on four staves. The first staff begins with the tempo marking "Andantino" and the dynamic marking "p". The second staff begins with the tempo marking "Andantino" and the dynamic marking "p". The third staff begins with the tempo marking "Andantino" and the dynamic marking "p". The fourth staff begins with the tempo marking "Andantino" and the dynamic marking "p". The score includes various musical notations such as notes, rests, and dynamic markings.

XV. M. Andantino.

Handwritten musical score for XV. M. Andantino. The score is written on four staves. The first staff begins with the tempo marking "Andantino" and the dynamic marking "p". The second staff begins with the tempo marking "Andantino" and the dynamic marking "p". The third staff begins with the tempo marking "Andantino" and the dynamic marking "p". The fourth staff begins with the tempo marking "Andantino" and the dynamic marking "p". The score includes various musical notations such as notes, rests, and dynamic markings.

XV. N. Larghetto

Legato, Sostenuto

XV. O. III^o vivace

Legato, Sostenuto

XI. P. Largo.

Legato Sostenuto.

p *f* *p cr* *f*

XI. q. Allegro un poco.

Legato Sostenuto.

p *f* *p*

p *f* *p*

XL. 4. Übungen zur Kenntniß der Akkorde Exercices pour la connaissance des accords.

The musical score consists of three systems, each containing four staves. The exercises are numbered 1 through 40. The notation includes various chords and melodic lines. The page is numbered 38 at the top left and 3139 at the bottom center.

System 1 (Exercises 1-10):

- Exercise 1: Treble staff has a whole note chord (C4, E4, G4). Bass staff has a whole note chord (C3, E3, G3).
- Exercise 2: Treble staff has a whole note chord (D4, F4, A4). Bass staff has a whole note chord (D3, F3, A3).
- Exercise 3: Treble staff has a whole note chord (E4, G4, B4). Bass staff has a whole note chord (E3, G3, B3).
- Exercise 4: Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4).
- Exercise 5: Treble staff has a whole note chord (G4, B4, D5). Bass staff has a whole note chord (G3, B3, D4).
- Exercise 6: Treble staff has a whole note chord (A4, C5, E5). Bass staff has a whole note chord (A3, C4, E4).
- Exercise 7: Treble staff has a whole note chord (B4, D5, F5). Bass staff has a whole note chord (B3, D4, F4).
- Exercise 8: Treble staff has a whole note chord (C5, E5, G5). Bass staff has a whole note chord (C4, E4, G4).
- Exercise 9: Treble staff has a whole note chord (D5, F5, A5). Bass staff has a whole note chord (D4, F4, A4).
- Exercise 10: Treble staff has a whole note chord (E5, G5, B5). Bass staff has a whole note chord (E4, G4, B4).

System 2 (Exercises 11-20):

- Exercise 11: Treble staff has a whole note chord (F5, A5, C6). Bass staff has a whole note chord (F4, A4, C5).
- Exercise 12: Treble staff has a whole note chord (G5, B5, D6). Bass staff has a whole note chord (G4, B4, D5).
- Exercise 13: Treble staff has a whole note chord (A5, C6, E6). Bass staff has a whole note chord (A4, C5, E5).
- Exercise 14: Treble staff has a whole note chord (B5, D6, F6). Bass staff has a whole note chord (B4, D5, F5).
- Exercise 15: Treble staff has a whole note chord (C6, E6, G6). Bass staff has a whole note chord (C5, E5, G5).
- Exercise 16: Treble staff has a whole note chord (D6, F6, A6). Bass staff has a whole note chord (D5, F5, A5).
- Exercise 17: Treble staff has a whole note chord (E6, G6, B6). Bass staff has a whole note chord (E5, G5, B5).
- Exercise 18: Treble staff has a whole note chord (F6, A6, C7). Bass staff has a whole note chord (F5, A5, C6).
- Exercise 19: Treble staff has a whole note chord (G6, B6, D7). Bass staff has a whole note chord (G5, B5, D6).
- Exercise 20: Treble staff has a whole note chord (A6, C7, E7). Bass staff has a whole note chord (A5, C6, E6).

System 3 (Exercises 21-30):

- Exercise 21: Treble staff has a whole note chord (B6, D7, F7). Bass staff has a whole note chord (B5, D6, F6).
- Exercise 22: Treble staff has a whole note chord (C7, E7, G7). Bass staff has a whole note chord (C6, E6, G6).
- Exercise 23: Treble staff has a whole note chord (D7, F7, A7). Bass staff has a whole note chord (D6, F6, A6).
- Exercise 24: Treble staff has a whole note chord (E7, G7, B7). Bass staff has a whole note chord (E6, G6, B6).
- Exercise 25: Treble staff has a whole note chord (F7, A7, C8). Bass staff has a whole note chord (F6, A6, C7).
- Exercise 26: Treble staff has a whole note chord (G7, B7, D8). Bass staff has a whole note chord (G6, B6, D7).
- Exercise 27: Treble staff has a whole note chord (A7, C8, E8). Bass staff has a whole note chord (A6, C7, E7).
- Exercise 28: Treble staff has a whole note chord (B7, D8, F8). Bass staff has a whole note chord (B6, D7, F7).
- Exercise 29: Treble staff has a whole note chord (C8, E8, G8). Bass staff has a whole note chord (C7, E7, G7).
- Exercise 30: Treble staff has a whole note chord (D8, F8, A8). Bass staff has a whole note chord (D7, F7, A7).

System 4 (Exercises 31-40):

- Exercise 31: Treble staff has a whole note chord (E8, G8, B8). Bass staff has a whole note chord (E7, G7, B7).
- Exercise 32: Treble staff has a whole note chord (F8, A8, C9). Bass staff has a whole note chord (F7, A7, C8).
- Exercise 33: Treble staff has a whole note chord (G8, B8, D9). Bass staff has a whole note chord (G7, B7, D8).
- Exercise 34: Treble staff has a whole note chord (A8, C9, E9). Bass staff has a whole note chord (A7, C8, E8).
- Exercise 35: Treble staff has a whole note chord (B8, D9, F9). Bass staff has a whole note chord (B7, D8, F8).
- Exercise 36: Treble staff has a whole note chord (C9, E9, G9). Bass staff has a whole note chord (C8, E8, G8).
- Exercise 37: Treble staff has a whole note chord (D9, F9, A9). Bass staff has a whole note chord (D8, F8, A8).
- Exercise 38: Treble staff has a whole note chord (E9, G9, B9). Bass staff has a whole note chord (E8, G8, B8).
- Exercise 39: Treble staff has a whole note chord (F9, A9, C10). Bass staff has a whole note chord (F8, A8, C9).
- Exercise 40: Treble staff has a whole note chord (G9, B9, D10). Bass staff has a whole note chord (G8, B8, D9).

Handwritten musical score for three systems, each containing four staves. The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, there are handwritten numbers and letters, possibly indicating measures or parts. The score is written in a historical style, likely from the 18th or 19th century.

System 1 (Top):

- Staff 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. Notes are mostly quarter and eighth notes.
- Staff 2: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 3: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 4: Bass clef, key signature of one flat. Notes are mostly quarter and eighth notes.

System 2 (Middle):

- Staff 1: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 2: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 3: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 4: Bass clef, key signature of one flat. Notes are mostly quarter and eighth notes.

System 3 (Bottom):

- Staff 1: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 2: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 3: Treble clef, key signature of one flat. Notes are mostly quarter and eighth notes.
- Staff 4: Bass clef, key signature of one flat. Notes are mostly quarter and eighth notes.

Handwritten numbers and letters above the staves include: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Handwritten musical score for three systems of four staves each. The notation includes various musical symbols such as notes, rests, and clefs. Above the first system, there are handwritten numbers 1 through 10. Above the second system, there are handwritten numbers 11 through 22. Above the third system, there are handwritten numbers 23 through 36. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score, likely a manuscript for a church service or a large-scale composition. The score is written on three systems of staves, each system containing four staves (two for the upper voice parts and two for the lower voice parts). The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is numbered 177. D. at the top left and 61. at the top right. The score is divided into measures, with some measures containing multiple notes and others containing rests. The notation is in a historical style, possibly from the 18th or 19th century.

177. D. 61.

1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80

81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120

121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180

181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220

221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240

241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260

261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280

281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320

321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340

341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360

361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380

381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400

401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420

421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440

441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460

461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480

481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500

501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520

521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540

541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560

561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580

581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600

601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620

621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640

641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660

661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680

681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700

701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720

721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740

741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760

761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780

781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800

801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820

821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840

841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860

861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880

881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900

901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920

921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940

941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960

961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980

981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Handwritten musical score on three systems, each with four staves. The notation includes various musical symbols such as notes, rests, and bar lines. Above the first system, there are handwritten numbers 1 through 13. Above the second system, there are handwritten numbers 14 through 26. Above the third system, there are handwritten numbers 27 through 40. The score is written in a historical style, likely from the 18th or 19th century.

XVI. F

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36

3132

Handwritten musical score for a piece titled "XPLG" in G major, 2/4 time. The score is divided into three systems, each with four staves. The first system covers measures 1-11, the second 12-23, and the third 24-35. The piano part includes a bass line and a right-hand line with chords and arpeggios. The vocal line is a single melodic line. The score is written in ink on aged paper.

XFL II. 1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12)

13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26)

27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41)

3732

Datum der Entleihung bitte hier einstempeln!

[illegible]

MG 4^o 68

~~Alte 15. 2. 15. 16~~

~~Alte 15. 16. 17. 18. 19. 20.~~

